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Investigate how concept interacts through fibers with varied media, involving study, process and introspection

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by

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INTRODUCTION

As proposed, the purpose of this thesis is to investigate how concept interacts with fibers and varied media, involving study, process and introspection. This paper will catalog the involvement from introspective study to objective product, stressing concept more than process.

The author has been a working artist for several years, limiting her art to isolated areas of painting, drawing and fibers. During this time materials merged, questions rose and results were achieved in new attitudes and processes.

From research on the concept of art, the author hopes to develop a personal insight and introspection of the creative process that will open new avenues in her work and to apply an analysis of this process. While annotating observations and research the author intends to collate this information in a journal for documentation. The use of a journal has been valuable to the author for many years, and should prove to be more directly useful than memory for the condensation of thoughts into a cohesive web. Use will be made of a tape recorder to capture fleeting thoughts when working on location or in the studio. All these objectives are a primary focus in the thesis proposal.

To achieve these objectives, an important part of the resource information for fabric processes such as macrame, off-loom and single element techniques is to be found in the

study of historic textiles and fabrics. These visual stimuli often provide new vision or ideas from which to approach future creative work. Accordingly, the author will review literature relating to the history of fiber arts, and conduct an in-depth study of certain ancient and primitive peoples. This review of literature will be divided into two sections: contemporary and historic. The contemporary section will precede the historic section because the contemporary review of fibers was research conducted by the author before the historic review. The latter, more recent study of ancient textiles and arts, will culminate in directions and stimuli to her creative work. Important factors in the creative concept have been the consideration of the aspect of the art of women, and results of the author's own life experience as woman, wife, mother, artist, friend. All these plus ancient idioms, designs and techniques will provide stimuli to her work.

Contemporary artists have utilized the materials that surrounded them, as have many so-called primitive peoples; the availability of materials has been the important catalyst. Ancient Peruvians used native wools and vegetable fibers. Present day New Guinea natives have used tree-fern, cane and raffia. Today's innovative artists have also employed a variety of materials, and most importantly, a variety of concepts in the execution of their works. The concepts of primitive societies have been different from those of Western

man, who often created art to be seen and recognized in public places. One of the goals of the primitive has been to prolong or induce magic, rather than to create art for art's sake.

Webster's Dictionary has defined concept as "(1) something conceived in the mind; thought, notion (2) an abstract idea generalized from particular circumstances." The term concept has become important to some contemporary artists and serves as the raison d'etre in some works of art. Indeed, Sam Hunter has stated in his book American Art of the 20th Century. . . "Conceptual simplicity was meant to be thought about as well as looked at."

The day is approaching when the existing dictotomy of arts and crafts will disappear or meld into one category: that of all visual arts. From the first soft sculpture pieces of Claes Oldenburg, the Shaman sculptures of Eva Hesse, to the Valley Curtain of Cristo, non-craft labeled artists have contributed to a new kind of understanding. It is the author's intent to transcend this labeling process, to promote validity for unifying all the arts as process and experiential work. When a creative concept results in a product this tangible result is only part of the whole.

Studies, drawings and photographs for each work will be presented to illustrate the developmental process from concept through final execution of each piece. Appendix C will contain critical evaluation in reference to each piece or a

particular series, with some study drawings and a complete slide set of individual finished works.

To summarize, this thesis will attempt to cover the following specific areas: a review of appropriate literature, historical and contemporary; the objectives for creative work; goals sought and the body of creative work, validating the objectives and goals in a quantitative manner.

REVIEW OF LITERATURE

History of Fiber Arts

Mildred Constantine and Jack Lenor Larsen, well-known authorities in the field of fiber crafts, state:

> All the adventures of modern art and the confluence of all the media are shared today by painters, sculptors, graphic artists, of the fiber medium (1, p. 74).

In the last twenty years crafts, particularly fibers, have undergone a major metamorphosis. To ascertain the progress of the last decade in fibers it is necessary to look over our shoulders to see from where the art has come. There has been a dichotomy in the fields of applied and fine arts. Lines of demarcation in distinguishing the fine arts have become hard to define. Painters are using many types of mixed media; some sculptors have gone away from the traditional materials of wood, marble and metal. The applied arts, especially fibers, have been joining the ranks with painters and sculptors in the accepted "avant-garde" art world.

The work of one of the key voices for the new artist-craftsperson, a forerunner for others to follow, was the exemplary work of Anni Albers. Fiber artists rely on her published, inspiring lectures as a challenge in our time, just as weavers did when the lectures were originally presented. The advice of Anni Albers is timely and could have been said

today, although many of her lectures were written at least twenty years ago.

> There are signs that we the craftsmen, may have a chance to become once more the pioneers we used to be in regard to practical problems and problems of form. Any material can be made to convey meaning even though for long we had been led to believe that it took oil paint or marble to permit the designation "art" or even "fine art". . . a material and its own characteristic resistance to treatment helps objectify the role of the one who works with it (2, p. 26).

To isolate tapestry, one of the earliest accepted fiber forms, is to draw from the present as well as the history of textiles. Withstanding twentieth century innovations the art of tapestry has held firm to its traditions and character with remarkable tenacity. The purpose of tapestry today and fibers as "Art Fabric" (the designation that Jack Lenor Larsen uses) is far from the function of keeping the drafts out of old castles, but even until the 1920's, as stated by Theo Moorman,

> No breach had at that time been made in the solid wall of tradition in European tapestry weaving that had stretched from the Fourteenth to the beginning of the Twentieth century . . . the comparatively recent emergence of the artist-designer-weaver, emphatically one person, seems to me to constitute a major breakthrough in the history of the craft . . . at least, in the splendid tapestry hangings, and woven sculptures now pouring out of many countries, we see works conceived at the outset in terms of spinning and weaving . . . such attributes can only occur when artist and weaver are one . . . no more interpretation by one man of another man's work (3, p. 7).

One of the leading figures in this "Art Fabric" movement was Lenore Tawney, whose pioneering experiments have inspired the new generation of artist-craftsmen. Ms Tawney and other artists used beads, shells, feathers, bones and other materials, much like the ancient Pre-Colombian weavers, but in a totally contemporary context.

Important to the background which pre-empted this movement was the organization of many important schools and doctrines. Henry van de Velde, a Belgian architect and designer helped to form the Weimar School of Applied Art in Germany, which was reorganized in 1919 by Walter Gropius .. a wedding of art academy to arts and crafts. Its name was Staatliches BAUHAUS.. and artists even now are re-echoing the philosophies of the school that fostered a whole new art movement. The Bauhaus Proclamation:

> Architects, painters, and sculptors, we must all turn to the crafts. Then there will be no "professional art." There is no essential difference between the artist and the craftsman; the artist is a craftsman raised to a higher power (4, p. 17).

Also important historically was the Chicago School of Architecture founded in the 1930's and the architectural discoveries of Frank Lloyd Wright. It was a revolution in design analysis..a new Bauhaus. The Chicago School of Design was where Lenore Tawney studied sculpture with Archipenko and weaving with Marli Ehrman.

Milestones of fiber art history have been annotated by Mildred Constantine and Jack Lenor Larsen in their book entitled Beyond Craft: The Art Fabric. Within this text are documented accounts of the chronology of contemporary fiber-artists and the major exhibitions important to the documenting process.

From the 1950's on, the history of the fiber arts has been recorded by observing the major exhibitions. In the "Craft Horizons" magazine during the early 1950's, flat two-dimensional batiks, stitcheries and woven yardages were shown. The art of macrame re-appeared from Victorian times, featuring the knotting work of the Indian Mitlas tribe. Works of Lenore Tawney, Trude Guermonprez and Anni Albers' appeared often in the magazine.

In the Milan Triennale of 1957, Poland's sole presentation consisted of textiles showing free and bold new styles. At the 1958 Brussels World's Fair, Czechoslovakia featured Luba Krejci laces, which had gone beyond mere ornamentation. Constantine and Larsen described the movement:

> In Northern and Eastern Europe, by the end of the 1950's, the "Art Fabric" had brought some fresh air into an over-precious and over-refined modern tradition (5, p. 34).

The reviewers of the traveling exhibition, Fabrics International, suggested in 1960 that off-loom techniques offered possibilities to be explored. There were only a few innovative

artists in this show. Ed Rossbach and Ted Hallman were two who were experimenting freely. Rossbach had explored the ikat process (an ancient yarn tie-dye technique). Other work included examples of open warps and weavings incorporating fur and long tufted rya sections. Japanese artists were working with paper fibers and jute cord. Sheila Hicks (American) and Rufino Reyes represented Mexico with a Japotec Indian technique, a knotted base with a twisted and wrapped super-structure.

Nineteen hundred and sixty-two marked the beginning of an important fiber competition, The First International Biennale. Jean Lurcat, a French tapestry weaver was responsible for organizing this exhibition at Lausanne, Switzerland. It has become one of the major arenas for fiber artists to exhibit their work. Since its inception the show has changed considerably. It now combines traditional tapestry with avant-garde works of fiber art. The work of Polish weavers, particularly that of Magdalena Abakanowicz, broke the old traditions of tapestry.

The Staten Island Museum held an exhibition of Lenore Tawney's innovative weavings in 1963. Jack Lenor Larsen looked on the Tawney show as the beginning of fiber as Art in America. Later at the Willard Gallery in 1967 she exhibited one of her earliest "conceptual" works in fiber, a box with feathers piercing the surface. Her motive was to use a thing for a purpose beyond its original definition. She had created an

aura of mystery and abstraction in her collages and constructions for this show.

Nineteen hundred and sixty-four was to be the year for Rose Slivka, the Editor in Chief of Craft Horizons magazine, to summarize the new directions in crafts because of the birth of the World Crafts Council which met in New York that year. One of these directions removed the object from the arena of craft to the area of nonobjectivity.

Rose Slivka, stated that craftsmen would fit into one of the following categories:

1. Artist-craftsmen who make either functional or functionless objects, resulting in one-of-a-kind art pieces.

2. Production-craftsmen responsible for the design and execution of multiple objects working alone or with assistants.

3. Production-designers who design for industry with machines taking over production with the result that they are no longer in direct control of the end product (6, p. 23).

Rose Slivka had many interesting insights concerning the reasons for America's freedom of style; the basic idea of personal freedom, the one pervasive element in the American climate, that of the machine and power. She felt that our environment and temperament do not seem to encourage the making of beauty. We are influenced by the culture of television and other mass media, and the craft styles have paralleled that of related arts.

At the same time other artists whose media is not fibers began working in fabric. Claes Oldenburg was creating "soft art" forms, comedic fans, plugs and every-day objects. Eva Hesse, the late sculptor, spoke of doing an Oldenburg "number" in her strange surreal works, employing unusual fibers and materials, such as resin, cotton bandages and rubber tubing.

In 1968 it was still difficult to articulate how to classify an artist or a work of art: sculptor or weaver, weavings or sculpture. Claire Zeisler's work illustrated the fact that work could be architectonic and monumental in an exhibition at Chicago's Geigen Gallery. She made use of several techniques: knotting, wrapping, lace, sometimes in bold primary colors and other times in subtle neutrals.

To the artist-craftsman, 1969 was a significant year. Like 1962, there were some very important exhibitions. The Museum of Modern Art in New York City presented an exhibit of work by international fiber artists, called "Wall Hangings" and placed the works in the top gallery space in the museum. In the catalog for that exhibit it was stated,

> During the last ten years, developments in weaving have caused us to revise our concepts of this craft and to view the work within the concept of the 20th century art. The weavers from eight countries represented are not part of the fabric industry, but of the world of art. They have extendedthe formal possibilities

> of fabric, frequently using complex and unusual techniques. The modern weavers shun technological involvement. They experiment with form, responding to 20th century sculptural and graphic influences - mostly indifferent to possible machine techniques (7, Intro., p. 3).

This same year the Whitney Museum in New York City had a show called "Anti-Illusion: Procedures/Materials" with twenty-two participants including the sculptor, Eva Hesse. One of her works was a wall hanging of rubberized cheesecloth and fiberglas - definitely manipulation of fiber and hardly nonillusion.

As each one of these shows presented themselves they featured a new handling of the process and concept. All work appeared in different combinations and expressed different themes or milestones that must be addressed.

"Deliberate Entanglements," at the University of California at Los Angeles in 1972, was an exhibition which became the nucleus for a program in which seven museums participated with additional exhibitions and included a colloquium of fiber-artists. This seminar was called "Fiber as Medium." One of the highlights was a planned happening - a real entanglement or web, of fibers (8, p. 56).

Use of single-element techniques became very popular. Irene Emery, in The Primary Structures of Fabrics, defines single-element techniques:

> A single-element structure is made up of a single continuous element interworked with itself . . . a set of elements: a group of such components all used in a like manner,

> that is functionally undifferentiated and trending in the same direction (9, p. 27).

It is easier to assess the values of the past decade than the most recent years of the craftsman's world. Their influence was perhaps more visible through the various movements within the arts rather than in the work of a particular artist. More recent exhibitions show influences from Indian art of the Americas - use of feathers, bones, stones and pictographic symbols.

In the past twenty years we have been witnessing somewhat of a revolution, a taking off of shackles; not only of conventions, but of theory and technique in the art world. The separation of art from reality or art from functional craft was not evident in the 1940's when the traditional art media were maintaining strong footholds. When fiber came on the scene as fine art it moved into a prominent place. In no other media has there been such fresh insight, mystery and creativity. This gradual change of attitude during the last twenty years was inspired by ideas such as Anni Albers:

> Art work deals with the problem of a piece of art, but more, it teaches the process of all creating, the shaping out of the shapeless. We learn from it, that no picture exists before it is done, no form before it is shaped. The conception of a work gives only its temper, not its consistency. Things take shape in material nad in the process of working it, and no imagination is great enough to know before the works are done what they will be like . . . . We learn courage from art work. We have to go where no one was before us. We are alone and we are

responsible for our actions. Our solitariness takes on religious character: this is a matter of my conscience and me (10, p. 31).

FOOTNOTES

1. Mildred Constantine and Jack Lenor Larsen, Beyond Craft: The Art Fabric, (New York: Van Nostrand Reinhold Co., 1972), p. 74.

2. Anni Albers, On Designing, (Middletown, Conn.: Wesleyan University Press, 1961), p. 26.

3. Theo Moorman, Weaving as an Art Form, A Personal Statement, (New York: Van Nostrand Reinhold, 1975), p. 7.

4. Mildred Constantine and Jack Lenor Larsen, Beyond Craft: The Art Fabric, (New York: Van Nostrand Reinhold Co., 1972), p. 17.

5. Mildred Constantine and Jack Lenor Larsen, Beyond Craft: The Art Fabric, (New York: Van Nostrand Reinhold Co., 1972), p. 34.

6. Rose Slivka, "American Craftsman/1964," Craft Horizons, May/June, 1964, p. 23

7. Wall Hangings, catalog, (New York: Museum of Modern Art, 1969), Introduction, p. 3.

8. Mildred Constantine and Jack Lenor Larsen, Beyond Craft: The Art Fabric, (New York: Van Nostrand Reinhold Co., 1972), p. 56.

9. Irene Emery, The Primary Structures of Fabrics, (Washington, D.C.: The Textile Museum, 1966), p. 27.

10. Anni Albers, On Designing, (Middletown, Conn.: Wesleyan University Press, 1961), p. 31.

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REVIEW OF LITERATURE

Historic Textiles

An important part of the resource information for fabric processes is to be found in the study of historic textiles and fabrics. These visual stimuli often provide new ideas from which to develop future creative work. Although the author has delved into the history of several ancient cultures, the information in this paper will be confined mainly to Pre-Columbian and Peruvian history.

For several years, the author has been collecting information about native textiles and folk arts. Ancient idioms and arts became stimuli to her work. Not only was her interest piqued by the mystery and beauty of venerable textiles from Mexico and South America; the legends and art treasures of Egypt, Greece, the Orient, Africa and our own North American Indians were absorbing to discover.

Most texts on the history of Peruvians, or more properly, the Andeans, are obscure and out of date. It is difficult even now to secure information about certain regions such as Ecuador, Argentina or Araucania. One of the main reasons for this dearth of information is the people themselves. The destruction of the Inca nations by gold-seeking Spaniards has caused the Indians of Peru to be ashamed of their cultural history, and they avoid confrontation with their past. One of

the key points relating to the concept of some of the author's work has been the knowledge that the Andeans formed powerful societies which had no written language, but depended instead on verbal communication, and knots and cords for recording data.

Information regarding the Pre-Hispanic periods was derived from two principal sources of evidence. The first was folklore or folk-memory from among the upper class natives throughout the Inca Empire at the time of the Spanish Conquest (1530). The second is derived from modern archaeological investigations (1, p. 9). Because the Pre-Colombians lacked any sort of true writing their historical records have been handed down from story-tellers, or by the Quipu, the knotted string record of the Incaic Period. The function of the Quipu, moreover, was at best only mnenomic. It is possible that it was altogether numerical and lacked narrative function (2, p. 11). However, there are still mysteries to be uncovered in relation to these communications, and the writer has found this study to be rich inspirational material.

To grasp the significance of the evolution of ancient and colonial Peruvian textiles, it is important to station mentally the position of each period in a time slot, to recognize the geographical location of each. Special attention will be given to the sequence of cultural periods, with their approximate dates, which ran their course in what was called the "Andean Area." This arbitrary name designated the vast and varied

territory now occupied by the republics of Ecuador, Peru, and Bolivia, together with adjacent portions of the republics of Colombia, Brazil, Argentina, and Chile.

The Central Andean Civilization which terminated with the Spanish Conquest in 1532 began circa 12-1500 B.C. The intervening consecutive periods are as follows:

Period I - Chavin - 1200-400 B.C. - North Coast of Peru - early ceramics and weaving - horizontal style, stylized feline design

Period II - Salimar - 400 B.C. - 400 A.D. Late Formative

Period III - Paracas Necropolis, Nazca, Mochica, Recuay, Pucara, - 400 - 1000 A.D. - "Mastercraftsman" period

Period IV - Tiahuanaco - 1000-1300 A.D.

Period V - Chimu, Ica - 1300-1438 A.D.

Period VI - Inca - 1438-1532 A.D.

In 1954, the Museum of Modern Art in New York had an important exhibition entitled, "Ancient Arts of the Andes," catalogued by Wendell C. Bennett. In that catalog is a complete description of the importance and quality of their textiles. Bennett discovered in studying the crafts of ancient Peru that back-strap loom weaving was the most common. Other fabric processes besides weaving were found to have been used. Among them were: plaiting, knotting, crochet, finger-weaving, netting, braiding and knitting. Sometimes several were combined in a single fabric. Fibers of the alpaca, llamas, and cotton were spun on thin drop-spindles. The ancient Peruvians

colored their fabrics with natural dyes, and were capable of creating a range of at least 190 variations of hues. Due to dry climatic conditions, the textiles have been well-preserved. Evidence shows that the purpose for the elaborately made textiles was more than functional in life. Mummy-bundles have been found with many layers of cloth mantles apparently prepared solely for burial (3, p. 114).

Some sources of Pre-Colombian history only carry information from early Nazca and Chimu cultures, limiting the known territory of textiles. An article from the "National Geographic" magazine described through words and accompanying photographs, a 500 year-old mummy of an 8 or 9 year old boy, who was believed to have been sacrificed to the sun. Enshrined with him in the grave atop a mountain in Chile were feathered pouches, gold and shell figures, and leather bags which contained fingernail parings and baby teeth. The contents had been included so that in the after life the boy would not need to hunt for the missing parts of his body (4, p. 744). Similarly, the North American Indians made woven or deer-skin pouches to store umbilical cords. The pouch was worn around the neck during his lifetime, for the same superstitious reasons as the Peruvian pouches. Some examples of these Indian bags have been placed in the State Historical Building in Des Moines, Iowa.

Quipu, those curious methods of record-keeping, were mentioned in the Great Ages of Man series - "Ancient America":

> When possible the ayllu - the basic social unit of ancient Peru, which consisted of an enlarged family or several families claiming interrelationship - was preserved intact and fitted smoothly into the system. The count of families was kept up to date and each area's total was recorded decimally on knotted string quipus and forwarded to the census office in Cuzco, where it formed one of the bases for the Empire's skillful economic planning (5, p. 106).

As the Greeks summoned the oracle at Delphi, the Inca rulers conferred with their huacas (idols) before going into battle. Even as they besieged fortresses, they would hold one of these idols aloft. Each culture up to the present day has conferred powers on inanimate objects, depending on these objects to make decisions and influence life, from the Peruvian feather pouches, the American Indian power bags, the Chinese oracle bones, to the stock broker with his ticker tape.

The Paracas, Chimu, Tiahuanaco and Inca periods of Peruvian arts were rich with textiles. The central element in the regional art of Tiahuanaco II was the worship of the creator god, known to the Incas as Viracocha. It was he who appeared as the central figure in the textiles,

> a short, stocky personage with a large square face in which are set round eyes, a thick flat nose, and an oblong mouth. All around this countenance is a figure from which stand out a number of ray-like tabs ending in puma faces or in geometrical designs. The short, thick body of the god is clad in a sleeved shirt around which is a girdle from which hangs a short kilt with a fringe or tabs adorned in conventionalized faces (human or animal) (6, p. 19).

There were other motifs showing in the textiles. One noteworthy ornament, the conventionalized condor bird, appeared in several regional Peruvian textiles. It is easier to identify the designs of Tiahuanaco II than other periods because of the simplified abstraction which appears in other media, such as pottery and metals as well as textiles (7, p. 20).

There were similarities in the pottery and textile art of the Inca just as there were in earlier Nazca and Tiahuanaco periods. The Inca empire included a large area under the reigns of Pachacutec (1440-1446 A.D.), Tupac Yupanqu (1448-1482 A.D.), and Huayna Capac (1482-1525 A.D.), whose art became widespread due to the expansion which created contact with other cultures. Local folk art forms present when the empire was established, merged with Inca characteristics, creating a great variety in the pottery and textiles from region to region (8, p. 26). Indeed, D'Harcourt says:

> The use of the same techniques in different regions and at different epochs is another factor that points to the interdependence of the various Andean cultures. One of the most striking characteristics of the high civilizations of Peru is their common emphasis on sheer excellence of technique, the more noteworthy since mastery of the various media is nowhere accompanied by evidence of mechanical inventiveness. In spite of this, the great embroidered mantles of Paracas, the fine ponchos of the Tiahuanaco period, the paper-thin walls of certain ceramics from Paracas Cavernas and the giant stone masonry of the Incas are all demonstrations of ultimate perfection in technical skill (9, p. 11).

One design motif, that of feline, was dispersed widely from Chile to Southern Central America and appeared in Mexican Aztec designs. It was interesting to note how similar the Feline motif was to the Chinese T'ao-t'ieh masks or faces of the Shang Dynasty in China. Many of the Chinese feline divinities decorating ritual vessels at the Nelson-Atkins Museum in Kansas City looked very similar to ones made by the Olmecs of Mexico and the Chavin Indian culture of Peru.

Paracas Necropolis burials were subterranean, laid out like rectangular rooms of adobes and stones. The largest find was made in 1935 by Julio C. Tello, the famous archaeologist, who was with the National Anthropology and Archaeology Museum in Lima, Peru. At this great mausoleum he discovered over 400 funeral fardels, or mummy bundles containing mummies of priests or of persons of high rank, which were magnificently dressed. They were unequalled by findings in other parts of the country. These bundles varied in size, but a typical one, of conical shape, was about five feet in height as well as the diameter of the base. The desiccated body occupied but a small portion of the bundle. The bulk was built up by numerous cloth wrappings or embroidered fabrics. Bennett describes the sumptuous nature of these bundles,

> The body itself was dressed in simple clothing, and the head adorned with a turban to which feathers and gold ornaments were attached . . . . The outermost wrapping and some of the padding were of plain cloth, but many of the pieces were of the finest embroidery (10, p. 50).

In Nazca culture pattern was obtained with brocade, gauze, warp or weft stripe weaving techniques. Painted cloth was also a prominent technique practiced in this period. Both cultures commonly used three-dimensional needle knitting borders to finish textiles.

The Peruvian finds assigned to Coast Tiahuanaco included fine multi-colored tapestries with design motifs similar to those on the "Gate of the Sun," having the central figure of Viracocha, described earlier, and such specialized figures as the puma, condor, and abstract shapes of the trident and step. The figures were simplified and organized into abstract shapes.

Large cemeteries, like the Paracas type were located at Ancon and Pachacamac on the Central Coast and contain sizeable mummy bundles with excellently woven wrappings. Brocade, double cloth, pile knot or velvet, tie-dye and painted fabric were all common techniques, but the polychrome tapestries were most characteristic.

When the 19th Century became a collector's world, a new profession was created, that of the "huaquero" or pot hunter. Many precious artifacts acquired this way were part of the exhibition called "Mastercraftsmen of Ancient Peru" at the Guggenheim Museum in 1968. The huaquero was a systematic looter of ancient cemeteries for years, at first for the gold and silver objects. When the art market escalated these artifacts along with the textiles and pottery had more value

causing the huaqueros to pillage more carelessly. As a result, they destroyed much historical information which would have been important to scholars. Sawyer says:

> It is a sad fact that, in spite of the dedicated efforts of many archaeologists, the majority of ancient Peruvian art objects in public and private collections of the world today derived from huaquero activity (11, Intro., p. 11).

D'Harcourt describes completely a special Paracas mantle with wrapped warps, visually similar to ikat but an altogether different technique. We know that the Peruvians practiced the technique of ikat before the arrival of the Spanish. There were only five or six specimens described in historical literature. Patterns used for these examples were simple geometric motifs, birds, and human figures. D'Harcourt theorized that present-day ikats were derived from the Araucanian Indians of Chile from old Peruvian techniques (12, p. 70).

In addition to the Peruvian research done, different avenues and cultures were also studied, such as: Greece, the Orient, Egypt, native Americans, African art. The sculpture and textiles of Africa have especially provided stimuli. One book on African art had plates and descriptions of the art, culture, and dance which was catalogued for a show at the National Gallery in Washington, D.C., entitled "African Art in Motion," and Robert Thompson says,

> The famed unity of the arts in African performance suggests a sensible approach in which one medium is never absolutely emphasized over others. Music, dance, and visual objects are all important, separate or together, and if motion conveys stature to music and art, sculpture deepens motion by condensation of several actions into one (13, Preface xii).

In like manner, these combinations of art disciplines have been exemplified in works of visual art today, thus eliminating dichotomy of specific and limiting categories.

The Africans attached great significance and magic to fetishes and strange objects fastened to their dance costumes and sculptures. The Sacred Circles exhibit, 2000 years of North American Indian art contained some beautiful dance masks similar in spirit and energy to the African.

The timing of the various shows and exhibitions aforementioned was particularly advantageous to the research process and direction of the author's own personal work. In March, 1978, the author viewed the Peruvian and Pre-Colombian collection of the St. Louis Art Institute in St. Louis Missouri. At that time, slides were taken of an embroidered Paracas mantle which came from the South Coast of Peru c. 300 B.C.-1 A.D. In that same collection was a feather mask from Brazil, a Kachina (Hopi) helmet mask, a wool shirt from the Ica culture in Peru, and an Inca feather textile made sometime around the 15th.-16th. centuries. In addition the author was able to see private collections of African, American Indian, New Guinea and Peruvian art.

Preparation was made for a research trip to New York City by writing several museums in advance, in order to gain permission to view their textile collections and study rooms. Museums included were: American Museum of Natural History, Cooper-Hewitt Museum, Museum of the American Indian, Brooklyn Museum, Metropolitan Museum of Art, and the Museum of Primitive Art.

The collection of the Metropolitan Museum of Art is not extensive, but there are fine examples of Peruvian tri-layered slit tapestries; Chimu, embroidered birds on gauze, resist-dyed textiles, mythological birds on borders and panels, gauze nets, girdles with wrapped and fringed tassels, a necklace with knitted-looking humming birds and flowers of the Nazca period, and a fine geometric patterned Tiahuanaco panel.

On the occasion of the visit to the American Museum of Natural History in New York City the author was fortunate to meet and study two days with Dr. Junius B. Bird, retired curator, explorer and anthropologist. He is considered an authority on Peruvian art and his name appears in many bibliographies on the subject. He has had many of his findings published that were based on several important archaeological expeditions in Peru during the early 1940's. He also authored the book entitled "Paracas Fabrics and Nazca Needlework." During the initial tour through the private offices and storerooms of the museums, there were two conservators working on a

Peruvian Paracas mantle, reweaving and gluing sections onto a new linen ground. Dr. Bird gave permission to photograph the mantle and allowed closer viewing. The brilliant colored pattern of the mantle included anthropomorphic creatures of feline nature swallowing small figures of men, condor birds and dragon-like monsters with human heads in their claws. By viewing fragments under a microscope it was possible to see the fiber units. This enabled the conservator to make painstaking and accurate re-weaving of the web with tweezers. The author discussed the Quipu with Dr. Bird. Actual examples were viewed, and he gave her a copy of The Ancient Quipu, by L. Leland Locke.

The collection of Pre-Columbian and Peruvian textiles of the Brooklyn Museum is pictured in most books on this subject, but seeing them first hand underlines the face that no slide or picture can ever return the impact of immediate visual contact.

The following is a condensed list of the most pertinent items to the author at this museum: a hat made by knotted colored wools creating a geometrically patterned fabric from South Peru in Tiahuanaco-Huari style, a second woven hat with an intricate pattern of birds made from wool, cut-pile velvet woven on a knotted cotton base, finely designed narrow wool bands, a gauntlet shaped on the loom, a miniature shirt made from fine yarns, a poncho-shirt embellished with patterned stump work embroidered birds, tassels made to depict animal

heads and plants, delicate pieces of knotted network, a long turban band of wool tubular braid, various slings and braids, and, according to the curator of the collection at the Brooklyn Museum, the most spectacular and valuable Paracas and Nazca mantles outside of Peru.

The Brooklyn Museum has a fine Egyptian collection and a new installation of their African art augmented the world-famous Peruvian treasures.

Because much time has passed since the research trips, it is easier to gain perspective and to establish the relative importance of the information gained. The Quipu book has been a constant directive in thought process, to a whole new series of work. The personal contact with the Peruvian artifacts and other ethnic arts has created a thirst for more knowledge about other cultures; in turn providing leaven to an already growing body of process and product.

FOOTNOTES

1. Philip Ainsworth Means, "A Study of Peruvian Textiles," (Boston: Museum of Fine Arts, 1932), p. 9.

2. Philip Ainsworth Means, "A Study of Peruvian Textiles," (Boston: Museum of Fine Arts, 1932), p. 11.

3. Wendell C. Bennett, "Ancient Arts of the Andes," (New York: Museum of Modern Art, 1954), p. 114.

4. Loren McIntyre, "Lost Empire of the Incas," National Geographic 144 (December, 1973): 744.

5. Jonathan Norton Leonard, "Ancient America," in Great Ages of Man, (New York: Time Incorporated, 1971), p. 106.

6. Philip Ainsworth Means, "A Study of Peruvian Textiles," (Boston: Museum of Fine Arts, 1932), p. 19.

7. Philip Ainsworth Means, "A Study of Peruvian Textiles," (Boston: Museum of Fine Arts, 1932), p. 20.

8. Philip Ainsworth Means, "A Study of Peruvian Textiles," (Boston: Museum of Fine Arts, 1932), p. 26.

9. Wendell C. Bennett, "Ancient Arts of the Andes," (New York: Museum of Modern Art, 1954), p. 11.

10. Wendell C. Bennett, "Ancient Arts of the Andes," (New York: Museum of Modern Art, 1954), p. 50.

11. Alan R. Sawyer, Mastercraftsmen of Ancient Peru, (New York: The Solomon R. Guggenheim Foundation, 1968), Introduction.

12. Raoul D'Harcourt, "Textiles of Ancient Peru and their Techniques," (Seattle: University of Washington Press, 1962), p. 9.

13. Robert Farris Thompson, African Art in Motion, (Washington, D.C.: National Gallery of Art, 1974, Preface, xii.

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OBJECTIVES FOR CREATIVE WORK

The following is a poem completed during the graduate term of work by the author:

> This creating thing
> is like a gestation period
> a time where the object
> grows within you, while
> your hands create the piece
> without. At the same time
> a time of happiness
> and great peace.
> and opium peace of repetitions.

Mary Baker Eddy, in her book, Science and Health, has said: "Creation is ever-appearing, and must ever continue to appear from the nature of its inexhaustible source." This statement memorized in childhood has inspired the writer to retain the correct idea of Source; infinity, as in numbers, never runs out of ideas.

The compromise of conscience has not been attempted in the concept of her work but often time has been compromised which only results in stolen energy. In the constant search for new ideas, a study of the journals of many artists and writers was helpful, particularly those of Anais Nin, Colette, Miriam Schapiro, Isak Dineson, Georgia O'Keefe, Meridel Le Sueur, Louise Nevelson, Tillie Olsen, and Daniel Rhodes. Through the author's own journals, a mutation in her work became apparent; which was later documented with a piece by that name.

As journals and tapes were corroborated and refined, the dialogue seemed to sound like the story of a journey, both physical and mental. The writer became an explorer of her own psyche, and the finished works were the milestones along the way. Art and work; work vs. art. The reader cannot understand without some knowledge of the personal struggles. From time immemorial, it has been difficult for women to be taken seriously as individual artists, to juggle the demands and responsibilities of home and children. Most have been unable to put forth to society the connection that art demands experiencing a period of maturity of consolidation. Tillie Olsen wrote of this in Silences. She said: "Where the claims of creation cannot be primary, the results are atrophy, unfinished work; minor effort and accomplishment; silences." The writer/explorer of this thesis experienced a similar period of void until a major breakthrough happened, and she was able to work relatively freely and unhindered for two years. The commitment to art and work had been there; this cycle was a significant one, because the resulting work was becoming more individual and personal. As the personal style or vocabulary emerged, the dependence on the regeneration of ideas through others' works became less important.

The remainder of these excerpts are summarized from the author's journals:

The necessity for structure flows naturally from a family background of music and the arts. This framework is the nucleus for the content. Style always becomes the result of our preoccupations in art. Ideas present themselves in unpredictable ways. An idea for a whole series developed from seeing an interesting lintel shape over the doorway of an observatory. Sketches were made and a year later the shape reappeared in an Egyptian sarcophagus at the Metropolitan Museum of Art in New York, and again in a Peruvian textile. It was two years before the working drawing became a reality: the piece had to come in its own time.

Work in progress presents its own challenges. Somehow it must look good; look total, at every stage. The sum of only a few parts done well does not spell success. It is necessary to work many long hours in the studio to give full continuity to work and thought. Ideally there should be a consistent energy output, steady flow. The skeletal framework may be suggested by a note in the journal; the piece often develops from a working drawing. The drawing is only the point of departure which releases the artist's fear of the beginning, the "blank white sheet," still allowing any changes to be made within the framework of the original idea. Sometimes the concept even changes when commencing to grapple with the physical materials. After a continuity of several hours involvement the cerebral takes over very much like the peace in meditation. The single

set of elements used in certain designs, when repeated over and over again in silence, solve the conceptual tension that occurs at the beginning of each new piece.

Georgia O'Keefe said of this process of an artist's life, that it is like "walking on the knife's edge." How true and yet, how exhilarating to make those risks with occasional successes.

Risk also means creating something not always visually beautiful in the accepted sense. If it is a social or personal statement it may not be necessary to be aesthetically pleasing. To arouse some suspicions, questions, reactions are often the purposes; even if they are to create a reaction to or for the author herself. It requires a fine balance to look for something outside oneself, and yet keep introspective identity at the same time. When questions are raised or suspicions aroused, it is good to keep in mind Joseph Conrad's comment: "A work that aspires, however humbly, to the condition of Art should carry its justification in every line. And Art itself may be defined as a single-minded attempt to render the highest kind of justice to the visible universe, by bringing to light the truth, manifold and one, underlying its every aspect."

Within the creative concept of the author is the element of magic. She works to retain the mystical spirit of a piece, a kind of other worldly presence. The author has not always

achieved this magic but hopes to continue work with clarity, control, assurance, and above all, integrity.

There is an inter-relatedness in all media, and although Dan Rhodes is a potter, he has written several books with passages that could apply to any artist. His words sum up a major objective of this writer: ". . . to the question, 'For whom is this work?' the "fine" artist can answer only that he hopes his work will eventually find an audience and move them as he has been moved . . . ."

Dynamics is a term often used in music, as well as visual arts. (To give an exalting performance, its importance equates in all the arts.) Learn well the technique first, then proceed to the dynamics; the personal interpretation and perpetuation.

DESCRIPTIONS OF CREATIVE WORK

Documenting an artist's work, at best, is difficult because of the elusive nature of creation. The difficulty arises in pinning down that mystical state of thought process behind each finished piece. It is here that our present use of vocabulary breaks down. Some things are better left unsaid, when referring to a work of art.

The author, in the following pages will conduct to the best of her ability, a transcribed tour presenting her body of works completed for this study. She will analyze and describe the process from concept to finished work. Each piece does not have deep metaphysical meaning, and some serve to provide an experiment in combining the creative idea with new media and technique. There were many failures in experiments with new media. These proved to be educational reminders for subsequent work. Some ideas took on new dimension as the work progressed. For example, experimentation in paper-making resulted in an entire series of works. The following conceptual and procedural descriptions are of work selected for exhibition.

Mobius Swans is a multiple work composed of three separate parts. Two of the units are completely white, and can hang together as one piece. The third unit is black, and works equally well when hung alone. It is the oeuvre resulting from a series of sketch-book ideas and journal notes from 1976,

though it was concluded in 1977. Many sketches of live swans at Resthaven Cemetery in West Des Moines, Iowa were the groundwork for concept. Out of many drawing sessions, one particular magic moment jelled the fragments into a definite direction for the fiber hanging. The swan necks were seen inter-locking as volutes similar to the Mobius rotation. This inspired the title of the artwork. The design is flowing and rhythmic in nature, reminiscent of Art nouveau line quality. The materials consist of plastic twine created from Eastman Kodak film; black and white cotton bandage wrappings, 10/5 linen and 3-ply wool yarns. The author determined that the best method of execution would be to combine macrame and wrapping to achieve flexibility to develop the free shapes demanded by this piece. The core, or skeletal framework of the swan-shape, is made from 16-ply hemp rope and wrapped with cotton bandages.

After the core was completely covered, the shapes had to be maneuvered into position and sewn to maintain the finished forms. Sixteen-yard lengths of plastic lines, linen and wool yarns were tied onto the core with lark's head knots. The knotting proceeded with double half-hitch knots throughout each part terminating each time with a gathering-knot before ends were cut. A series of working Polaroid photographs recorded the different stages of work. (Working drawing - Appendix A, Photo - Appendix B)

The author/artist prefers to work with large fibers and shapes, which for her, relate to the activity of drawing; of seeing the energy passing before her coming out of her hands onto paper. The process of creating the fiber form becomes an exciting thing to witness or in which to take part. It is almost like being a spectator at her own activity.

Cluster of Rainbows is a collaborative piece. The glass orb at the center of this work was created by another artist, Joey Kirkpatrick. Plans and drawings were presented to the glass-blower, but the author assisted in the execution of the core of this piece. Inspiration for the completed piece came from a musical composition, Messiaen's "Quartet For the End of Time," which was composed during the period of time when Messiaen was incarcerated in a German concentration camp. Although existing in sparse surroundings with few tools the composer was able to see rainbows of colors inside the closed grey walls of his prison. It was through empathy with the composer's musical anguish that the author gained her idea for the "Cluster of Rainbows" work. Vestiges of music appear throughout her fiber pieces, surfacing directly in this particular one, but underlying and woven into the structure of all her life and work.

In an attempt to parallel this music with a fiber piece the author devised a ribbon of woven bands which emerge from the cold, hard glass and flow out of what would seem physically

improbable. In a poem, the author related the work to bleakness of an experience, with color emerging in spite of such a void:

cluster of rainbows
a fever of color
strung from the heavens
and suspended as lanterns
from a black summer night
a Tennessee Williams night
steaming with suspenses
or a cold winter night
when nostrils dry and freeze
and wolves howl below the
inverted bowl of charcoal prisms
and flickering tongues of color.

Rainbows was to be one of the author's first three-dimensional fiber sculptures in the round. To develop bands that would fit the openings in the glass, finger weaving and wrapping were chosen for technique. The bands were composed of rainbow colors in heavy 7-ply cotton, procion-dyed before being woven and wrapped, then pulled through the holes in the glass orb. Loops caught up in stitched areas after the bands passed through the glass armature create the clustered appearance. The lower hanging strands were wrapped and glass beads in corresponding colors were strung onto the unraveled ends. The heavy 7-ply cotton proved to be unsuitable and awkward in relation to the original concept. (Working drawing - Appendix A, Photo - Appendix B)

Sparrow's Piece, another collaborative work created with Joey Kirkpatrick. The delicate fibers chosen for this work proved to be more appropriate with the glass than those used for the Rainbow piece. It was inspired by sea foam, and bubbles seen

in flotsam and jetsam found along the seashore, and designed to be attuned to these shimmering changes found in the environment of the ocean's edge. This small work has backstrap woven bands strung through the glass bar inside the armature. Shiny, gleaming fibers used with white nylon cords, mauve linen and silver nylon hosiery cut into strips for weaving repeat the gloss of the armature. Lavender colored seashells were tied onto the long suspended strands as a finishing touch. (Working drawing - Appendix A, Photo - Appendix B)

Domed Baskets, also collaborative work created with Joey Kirkpatrick, were designed to evoke the element of mystery and surprise. Each of the three pieces has some surreal aspect about it. The project provided an opportunity to experiment with coiling techniques as well as to combine the contrasting textures of fiber and glass. A wool yarn, close in hue to the bottle green color of the first glass piece, was chosen as the wrapping material over a cotton rope core. This core was pliable enough when the small basket was finished to be folded and forced into the opening at the bottom of the glass cone. In appearance, it simulates a miniature ship inside a glass bottle. The second basket was designed to hold a glass orb. It was made with variegated wool yarn, which lends some quality of mystery as the blue color changes from light to darker values at the bottom of the basket. Through the opening in the

side of the 3rd basket, a small solid piece of glass is barely seen. It is constructed of fine wool yarn. (Working drawing - Appendix A, Photo - Appendix B)

Ice Fuchsia resulted from drawings and journal notes made during a vacation in California where this flower grows is profusion. California has such a rich contrast to the colors in the landscape of Iowa that the profusion of color and flowers, especially fuchsia, inspired sketches, photographs and writings about this experience. In early morning in San Francisco, fog envelops the gardens with dew. The fuchsia shines as glass. In this piece the creative concept transcends the technical process. While the visual message is more apparent than the technique it constitutes a change of mental dimensions.

Another piece of glass, also executed by Joey Kirkpatrick, suggested the bell-form at the center of the flower. Petals and hollow core were executed separately in 10/2 red and mauve linen. When joined together they created the lobed petal effect. Glass rods were tied and wrapped with the stamen-like hanging strands of fiber. (Working drawing - Appendix A, Photo - Appendix B)

The works in paper construction began with a workshop in paper-making at the Des Moines Art Center, Des Moines, Iowa in 1976. The process inspired the author to purchase many books on the subject and to thoroughly investigate the technique in

1978-79. Since the usual structure of paper is of fiber it seemed natural to combine hand-made paper with fibers of yarn and cord. Things are not always made for the function for which they are most accepted, i.e., paper, taking on the likeness of marble sculpture, instead of its usual two-dimensional surface for writing.

Paperscapes (four in this series) resulted from this intensive research and experimentation in paper-making. While the works seen in this series may appear to be simple they were triumphs only after many failures before eventual procedural successes allowed the development of a method for making cast paper forms. The original landscape concepts were inspired by sketch-drawings of land flow and mass compiled over a five-year period. They serve to illustrate the "inner landscape" as well. From these drawings terra cotta clay reliefs were made. Plaster of Paris molds were cast over the clay reliefs and finally paper pulp was pressed into the respective molds. To make the paper pulp, rag paper was pulverized in a kitchen blender, poured into a hand-made screen frame and drained. The resultant sheet of paper pulp was knocked onto blotters before being carefully pressed into the plaster of Paris mold. Great care had to be taken in the drying process, because too rapid drying caused cracking, and if drying was too long, mildew developed.
(Photos - Appendix B)

E.O.'s Dryer Lint has no great conceptual message, except to deal with the problem of laminating several layers of paper pulp. After a great many failures the author had to have an assistant hold the frame, and future laminated work required the help of an extra person. In the center of this lamination is affixed the disc, unaltered, of the contents from a clothes dryer. It simulates the discs in Oriental art. (Photo - Appendix B)

Statements is another paper series, each module being small and uniform in size. This series assimilated word rubbings with a graphite stick on gossamer-thin rice paper. The word sheets were imbedded between two sheets of hand-made paper with incorporated fibers when the tone of the message suggested its propriety. Thoughts taken from the author's journal were the inspiration for these modules; the idea being that a single word can be a poem, and that people seldom listen or see words carefully enough in this seeming chaotic society. (Photos - Appendix B)

PPPBP (Peggy Patrick's Pink Blanket Pie) is a humorous rendition of the all-American cherry pie, a theme used by another artist, Robert Arneson. Arneson was guest artist at the Des Moines Art Center in the Fall of 1976, and participation in the lecture/seminar inspired this handmade paper piece. A special screen was designed and built for this work. Two paper pulp

sheets with a stenciled circular opening in the center provided the pie-shape for the imbedded pink dryer lint. Lattice-forms were cut and shaped from paper pulp and woven on top of the sandwiched layers. (Photo - Appendix B)

Torii is a transformation piece with deep metaphysical meaning to the author/artist. During the period of graduate work, she experienced traumatic changes in her personal life. The major crises were divorce, children growing up and leaving home, living alone for the first time and the death of a close friend. With this information in mind, the reader may see how the creative work was influenced. The interaction of these influences melded with inventive use of media and the study of new techniques. Searching for an inner calmness found in religion, she reviewed drawings executed on a tour of Japan. Photographs taken on this trip illustrated the peaceful influence from these visual reminders. The mood of the piece is distinctly Oriental reminiscent of the Japanese Torii shrines standing in the morning mist. It was a reflective work created in this metamorphic period of the author's life. The over-all effect is symbolic, quiet and contemplative.

It is the second in a series begun a few years ago. The wood armature, a lintel shape such as may be seen over the doorway to an observatory, was stained to match the medium-valued hue of the 4-ply wool yarns used on it. The technique

selected was macrame, because of the limitations provoked by the wood armature. Where the lark's head knot was pulled through the holes in the wood armature, it created a striped effect, not unlike linear designs in Egyptian art. (Drawing - Appendix A, Photo - Appendix B)

Cocoon Again, this piece exemplifies the process of change, of a caterpillar growing into a butterfly, but the shape also suggesting protection, allowing inner growth.

It is the second piece in the round, and the first to combine paper pulp and fiber. The construction was originally a bee-hive shape in working drawings, but evolved into the cocoon form. The set of single-element techniques used were macrame, with a spiraling double-half hitch knot which became a hollow form. In addition to the paper pulp 5-ply natural cotton, 3-ply brown wool and brown goat's hair yarn was used. (Study drawing - Appendix A, Photo - Appendix B)

Plaited Pages The author had just experienced the death of a close friend, which inspired many pages of the journal to be filled with the horrific reaction to an extended ordeal in a hospital. The "Pages" exemplify this agony, and how helpless the words were in saving a friend. The piece in itself is not physically attractive, and is meant to provoke curiosity as to the meaning of the smeared graphite surface on the paper. The questions of what were paper-fiber-message were all inter-

related: was it the paper or technique that the artist was conveying? what is the difference between the artist concept and the piece itself? Each viewer must decide for himself or herself upon confrontation.

Mutation The title is self-explanatory, and is descriptive of the process of change the author/artist was experiencing during the inception of the piece. The author was reminded of some African and New Guinea societies who have beheaded their enemies, placing the heads on the poles as a warning to potential offenders. During the personal changes in life, work and process, she often felt her head to be displayed on a pike. The cast paper heads, or life masks, change in color and expre expression through the flow of the piece exemplifying these changes.

It was her first free-standing sculptural work incorporating three paper life-masks on top of the pikes laced with a macramed fiber-structure. It simulates the human form, a ribbon-like wall and mutation of a creature in color and form. Heavy 5-ply sisal, selected for its bulk and strength was the only fiber used. Some yarns were left in the natural color and others were dyed values of blue using a procion dye. (Study drawing - Appendix A, Photo - Appendix B)

Plaited Pages is a diptych, incorporating woven paper fiber with sheets of handmade paper laminated over the weaving. It

utilize the ancient technique of plaiting, such as was done years ago by the Peruvians and American Indians. The purpose of this work was to make use of one of the simplest techniques of fiber constructions from materials at her disposal and to translate it into a contemporary statement. The concept of the work was to suggest the woven pages of a journal, laminating paper to paper. On the finished white surface, black powdered graphite was dusted from a linseed-oil coated pouch. The two panels were suspended from glass rods, to hang out from the wall as floating pages. (Study drawing - Appendix A, Photo - Appendix B)

Fiber-Optic was a portion of a series completed in the summer of 1978 for a Ceramic Engineering course. The author was challenged by the professor to create a work from her genre, utilizing fiber-optics, a form of glass in filament form. Although there were many experiments which failed, two pieces were completed. The physical limitations of the material modified the original idea to such a degree that it was difficult to insure success.

The completed piece selected for exhibition was woven as a tube on a four-harness loom, using black rayon warp with black wool boucle and bundles of fiber-optics for weft or filler. The tube was woven with a slit to allow the piece to slip over a light source. The lamp base was built from the

author's specifications. With the lamp activated, light is transmitted from the ends nearest the light source to the extreme ends, activating the tips with light. (Study drawing - Appendix A, Photo - Appendix B)

Quipu Series, or Mind-Breaths Mind-breaths was the American Indian name for poetry. This series, a stumbling block for over a year, was inspired by the author's visit to the American Museum of Natural History in New York City and the subsequent study of related resources given her by Junius B. Bird. To explain this series, it is important to reiterate the purpose of this paper. Quipu was a system of recording numbers or records in knots by the Inca culture. This culture had a highly complex civilization, but no system of writing either hieroglyphic or phonetic. According to many historians the Incas not only provided records of crops and army numbers, but a system of "memoria technica." It was considered an honor to be the chosen son to hand down the memory of history and important figures by the esteemed Quipu-Camayocs, or quipu-keepers. When the Incas were conquered by the Spaniards the conquerors not only robbed them of their gold, but their Quipu records as well. When attempting to create a body of study drawings the author was stymied with how to approach the subject. It became apparent that since the Quipu were spoken records of a people it was obviously not necessary, or proper,

to make marks on a surface to replicate the process. One technique used in stimulating mind, eye and hand coordination with concept is the "gesture" drawing. After accumulating some knowledge from research of the color codes and individual knots of the Inca Quipu system, the author attempted to do a series of Quipu "gestures." Subsequently, a color system for letters to knots was devised, based on our alphabet. In nature and concept, the work was meant to be as much thought about as visually pleasing. The author believed that this series was one of the most mature and satisfying solutions created during the investigative process. The works were small and intimate, provoking curiosity as to the hidden messages, or mind-breaths. The works selected for exhibition incorporate paper laminations, enclosing the Quipu knotted messages within. (Photos - Appendix B)

Song of Songbird, a large wall hanging, was composed of a variety of blue wool, sisal, cotton and plastic components. Because of the heavy rope armature the technique of macrame was chosen. It is a contemplative piece with a poignant reminder of beauty and death. In the center of this piece the skin of a Reeves pheasant has been espaliered to the surface. The design was intended to replicate the wings of a large bird about to soar and transcend the material world. (Study drawing - Appendix A, Photo - Appendix B)

Desert Rainbows emerged from a series of drawings and studies from the desert in Nevada. An unusual weather condition in the area was photographed and sketched; a band of rainbows hanging over distant foothills. The impact of this phenomenon resulted in a final rendition in paper relief. Many attempts were made (and destroyed) until a satisfactory approach was devised. This technique involved laminating several layers of paper pulp around previously cast paper forms. Rainbows, a bas-relief, incorporated silver fibers and plastic strips running through the landscape subject to simulate rain. It was the satisfying culmination of the whole investigative series, from sketch to final object. (Study drawing - Appendix A, Photo - Appendix B)

Huaca Banner In Inca Peru banners were created for festivals and to carry before army legions. In this piece the author was trying to parallel the Peruvian concept of personal banners with her own. Characteristic imagery used by the Peruvians included condor birds, warriors, and the distinct feline character of a crouching cat often encasing others in labyrinthian manner. This fiber-paper combination employed a heavy cast paper relief as the holding piece at the top of the banner. The design technique used for the suspended banner portion was loom-woven ikat. A new light-sensitive dye, Inko, was brushed directly on the warps during the weaving process. Sections were developed in sunlight as the piece proceeded through the

loom. The 4-ply wool and 3-ply cotton yarns dyed in brilliant primary hues were used for this banner. (Photo - Appendix B)

Magic Bundles was the last of a series of works relating to objects seen in museums. The art of primitive societies was designed mainly for function and magic and not with the aesthetic reasoning of the civilized world. Ideally, these objects to be fully appreciated and understood should be visualized in the context of tribal ritual, worn as fetish or carried as symbol and ceremony, but never just seen as objects in the dusty case of a museum. These cases have served as barriers to the real meaning of primitive artifacts, and the Magic Bundle series has been designed to convey this message. Within a neutral colored case (borrowed from a museum) were placed fetish bags created of paper and leather. In large museums, after having viewed a multitude of cases, objects within appear to have the sameness about them. A concept important to the author was that of overlapping identities, using something for a purpose other than its original use. The described situation provoked the idea to create paper bags to simulate leather. The bundles of paper were made from plaster of Paris casts of the leather bags, and all were treated with the same patina. Because it was difficult to distinguish the paper from the leather through the glass of the display case,

the pieces retained some of the mystery and enigma of such collections. (Study drawing - Appendix A, Photo - Appendix B)

It is to be noted that the following pieces were completed before the thesis proposal: (1) Mobius Swans (2) Cluster of Rainbows (3) Sparrow's Piece (4) Domed Baskets (5) Ice Fuchsia. The intent for creative work resolved in the thesis proposal was established before the preparation and presentation date, so these particular pieces still fall within the context of goals and objectives.

SUMMARY

This paper has recorded information gathered during the production of the body of creative work. The summation of this information has allowed introspection to be defined within the context of the author's personal goals: (1) the channeling of her ideas and life experience into creative work, and (2) the recognition of her craft as fine art.

The author has determined thought content to be important in her work. The possibilities of concept have been explored (1) through writing of journals, research and historical review, (2) visually through working drawings, and (3) in the work process itself with eventual breakthroughs. When these explorations came together they transcended process, this transcendency being the desired culmination of creative work.

During the period of investigative work the author explored new techniques and combined them with different media. Experimentation with new media in combination with fiber was a productive measure but the search was not without failure. Failure sometimes contributed more to learning and experience than success. In the process of trial and error, this merging of materials increased the author's "vocabulary" of technique and knowledge yet maintained the dominance of concept over media.

The author investigated the creative process in order to develop a greater understanding of style and technique. This resulted in a more positive direction to the author/artist's work. Drawings and plans kept during this period have enabled the author to gain insight into her work.

The review of literature, in light of ancient idioms and techniques, provided descriptions of varied types of off-loom work and single-element structures. The historical review of designs produced using off-loom techniques such as macrame inspired new concepts and statements in her work. This research also resulted in much resource information and background for subsequent execution of work.

The author created a body of art work which was documented in the Appendix section with study drawings, slides and evaluation of the work. An installation of the artist's creative work, the tangible evidence of the research, was help upon completion.

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APPENDIX A: SLIDE IDENTIFICATION OF STUDY DRAWINGS

Slide 1. Cluster of Rainbows

Slide 2. Mobius Swans

Slide 3. Fiber Optic

Slide 4. Fiber Optic

Slide 5. Magic Bundles

Slide 6. Plaited Pages

Slide 7. Torii

Slide 8. Song for Songbird

Slide 9. Desert Rainbows

Slide 10. Mutation

Slide 11. Cocoon

Slide 12. Sparrow's Piece

Slide 13. Ice Fuchsia

Slide 14. Domed Baskets

APPENDIX B: SLIDE IDENTIFICATION OF CREATIVE WORK

1. Paperscape, 1, 12" x 16", (30.5 x 40.5 cm)
2. Paperscape, 2, 12" x 16", (30.5 x 40.5 cm)
3. Paperscape, 3, 12" x 16", (30.5 x 40.5 cm)
4. Paperscape, 4, 12" x 16", (30.5 x 40.5 cm)
5. Plaited Pages, 3' x 6', (91.4 x 182.8 cm)
6. PPPBP, 18" x 21½", (45.7 x 54.6 cm)
7. Huaca Banner, 18" x 30", (45.7 x 76.2 cm)
8. Desert Rainbows, 16" x 20", (40.5 x 50.8 cm)
9. Mutation, 36" x 4', (91.4 x 121.9 cm)
10. Cocoon, 2' x 4', (61.0 x 121.9 cm)
11. Torii, 3' x 5', (91.4 x 152.4 cm)
12. Cluster of Rainbows, 6' x 18", (182.8 x 45.7 cm)
13. Ice Fuchsia, 8" x 30", (20.3 x 76.2 cm)
14. Sparrow's Piece, 6" x 6', (15.2 x 182.8 cm)
15. Mobius Swans, 1, 4' x 6', (121.9 x 182.8 cm)
16. Mobius Swans, 2, 4' x 6', (121.9 x 182.8 cm)
17. Song for Songbird, 4' x 8', (121.9 x 243.8 cm)
18. Fiber-Optic, 8" x 10", (20.3 x 25.4 cm)
19. Domed Baskets, 4" x 6" and 2" x 6", (10.2 x 15.2 cm)(5.1 x 15.2 cm)
20. Quipu Series #1, 7" x 9", (17.8 x 22.9 cm)
21. Quipu Series #2, 7" x 9", (17.8 x 22.9 cm)
22. Quipu Series #3, 7" x 9", (17.8 x 22.9 cm)
23. Quipu Series #4, 7" x 9", (17.8 x 22.9 cm)

24. Quipu Series #5, 7" x 9", (17.8 x 22.9 cm)
25. Quipu Series #6, 7" x 9", (17.8 x 22.9 cm)
26. Quipu Series #7, 7" x 9", (17.8 x 22.9 cm)
27. Quipu Series #8, 7" x 9", (17.8 x 22.9 cm)
28. Statements Series #1, 7" x 9", (17.8 x 22.9 cm)
29. Statements Series #2, 7" x 9", (17.8 x 22.9 cm)
30. Statements Series #3, 7" x 9", (17.8 x 22.9 cm)
31. Statements Series #4, 7" x 9", (17.8 x 22.9 cm)
32. Statements Series #5, 7" x 9", (17.8 x 22.9 cm)
33. Statements Series #6, 7" x 9", (17.8 x 22.9 cm)
34. Magic Bundles, 4" x 7", (10.2 x 17.8 cm)
35. E.O.'s Dryer Lint, 19" x 20½", (48.3 x 52.1 cm)

APPENDIX C: CRITICAL EVALUATION OF CREATIVE WORK

1-4. Paperscapes. This series was designed as a result of the investigation of paper-making and was directed mainly at developing a technique for casting paper forms. After much trial and error, satisfactory measures were discovered. (See descriptions of creative work.)

5. Plaited Pages. This piece was also produced during the learning process of paper-making. An attempt was made here to combine paper and fiber. The concept was personal and social commentary. The results followed closely to the original idea and intent.

6. PPPBP. While there was no major conceptual content dealt with in this piece, it was another product of the investigation of paper-making. The objective was to laminate paper.

7. Huaca Banner. This piece was an attempt to combine paper with fiber woven on a loom. The combination of paper and fiber was not as successful as the author wanted it to be.

8. Desert Rainbows. This piece was intended to depict the conceptual vision suggested in the study drawing. It was an achievement in the dual lamination of cast paper forms and sheets.

9. Mutation. This piece was important to the author/artist because it consolidated paper and fiber into a totally free-standing sculpture. The intent in the study drawing was accomplished.

10. Cocoon. During the construction of this piece it went through an evolutionary process, which caused it to change markedly. It began as a type of wasp's nest but the form that evolved suggested a cocoon. This led the author/artist in a new direction. The fiber color and the addition of paper pulp simulating a cocoon were the main developments. Changing the course of the work did not detract from her desired results.

11. Torii. The ideas and forms suggested by the study drawing were accomplished as to goals and objectives which were to: (1) create a mood (2) use the Cavandoli method in macrame.

12-14. Cluster of Rainbows. Ice Fuchsia. Sparrow's Piece. This series of glass and fiber works challenged the author/artist to be more sensitive to the combination of diverse

materials. The work followed closely the original concepts and drawings. The problems influenced the choice of fibers, and after the first piece (Cluster of Rainbows), the author was more careful in the selection of the fibers.

15-16. Mobius Swans. The final structures show a change from the study drawings, because better methods of interlocking the forms were discovered during the process. This simplification of form in the development resulted in more attractive shapes than the original drawings offered.

17. Song for Songbird. The piece followed the concept of the study drawing except that support stays and a long tail were added. These gave better balance to the work. It was intended visually to evoke a sense of beauty and sadness through the use of color and a bird's flayed skin.

18. Fiber-Optic. This piece was part of the experiment with light sensitive fiber-optics and fiber. The intent was to combine the two in a construction which would allow the ends to emit light. It followed the direction of the study drawing.

19. Domed Baskets. The author wanted to combine fiber and glass in such a way that the fiber and glass objects appeared mysterious and surreal.

20-27. Quipu Series. The author wanted to provide the viewer with paper forms that were initially visually pleasing, yet provoking curiosity as to the message in the colored knots running through the laminated sections of each piece.

28-33. Statements. This series was completed prior to the Quipu and did not have study drawings. The purpose was to incorporate the play of words with lamination of hand-made paper. It is felt that the Quipu series better accomplished the objectives of this study.

34. Magic Bundles. The original intent in this grouping was to achieve a certain aura of mystery as to the purpose, design and construction of the bundles. Contrary to the study drawings, the decision was made to simplify color and shape in the finished work, which seemed more appropriate to the aims of the author. It was also another experiment in the process of paper-making.

34. E.O.'s Dryer Lint. This piece had no study drawing or major conceptual goal, but accomplished further study in the lamination process in paper-making. In this piece a stencil form was employed allowing a found object (disc of dryer lint) to be placed in the opening created by the stencil.